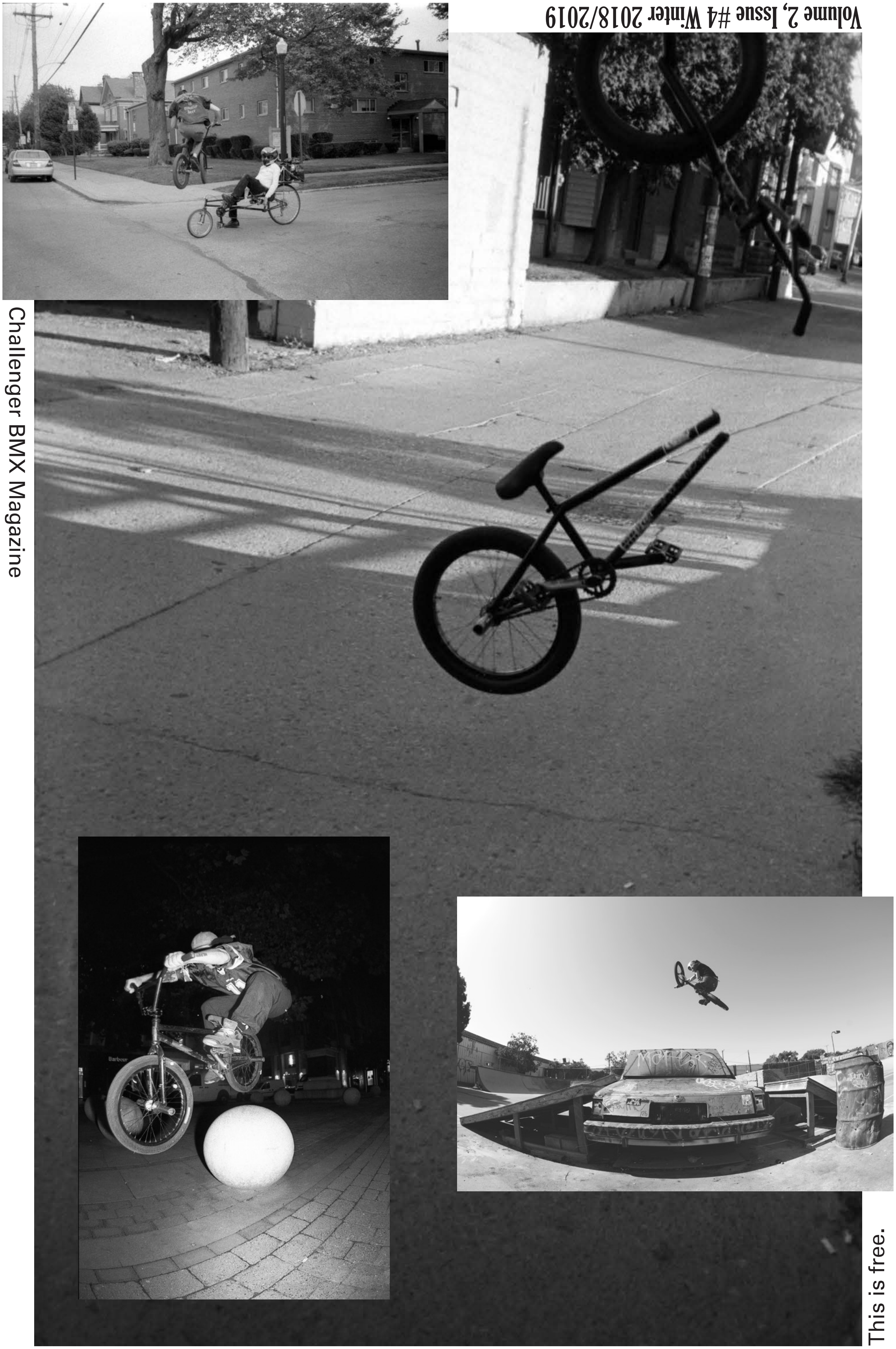
Volume 2, Issue #4 Winter 2018/2019

Challenger BMX Magazine



This is free.

ISSN: 2573-0894

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Intro/Bust

We live in weird times. That statement is obvious, and also, an understatement. Everyone yells "Fake news" but we've always lived with fake news (e.g. "weapons of mass destruction" in Iraq). We promote ourselves and our own lives as if it were a brand, and companies like Uber advertise cryptic messages above busy city intersections that read "Doors are always opening." But even typing all of that feels corny, and like, well "duh." How do you be sincere in 2019? But also, how do you keep irony in check when it has become, in many ways, a tired outlook on the world. Maybe you've seen this struggle in Challenger; it's been pretty apparent. Sometimes we like to make fun of BMX, but sometimes we like to elevate the conversation and remember how important BMX has been in our lives. Should this be serious? Or should this be comedic? Should it be both? The answer, it seems, is "maybe." It's hard to know the answers in these weird times.

As always, there's some funny stuff and some serious stuff sprinkled throughout this issue. This is also the last issue of Volume 2. Thanks for walking with us over the past two years. We'll see you again in March 2019. And in the meantime, keep your eyes peeled for the new Challenger billboard in a city near you:

One Long-Winded Question With Jocko Weyland

by Nick Ferreira

In your book, *The Answer is Never: a Skateboarder's History of the World*, you discuss an idea that much ink has been spilled on: How much history should kids care about, especially in cultures like BMX and skateboarding, which are both ultimately youth cultures. I could be wrong but your ideas feel similar to mine: yes it's important kids know where this stuff came from but also, let them do their thing. You wrote:

"If the pain and sentimentalizing that invariably accompany nostalgia are one outcome, it's a risk worth taking. In the face of historical amnesia, I had to show that the present didn't spring from nothing."

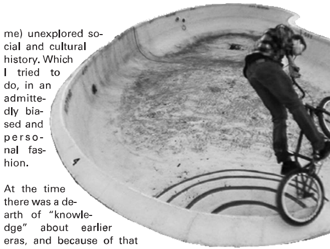
but a few paragraphs later you also say:

"And then there's the problem of history. For many skaters, the history of their own pastime is boring, and that's a good thing, because too much reverence for the past hinders the innovation that skating thrives on."

Like most things in life, it seems to me that this stuff isn't black and white but rather a gray area. Your book also came out in 2002, before the internet and its role as an instant nostalgia machine became what it is today. What are your thoughts on the subject today?

Very gray. My attitude from the time of the book's writing and publication, 1998-2002, has been unrecognizably altered by what you so aptly call the "instant nostalgia machine." Though I'm not getting down on myself because nobody then had any clue about the coming omnipresence of the internet and social media. In that period skateboarding history was the wheelhouse of active participants in that narrative, an oral tradition, slapdash, full of gaps, with many unexplained omissions and mysteries. Unchartered territory, to some degree, and that it was not known to the general public made it exciting, arcane, and liberating, as well as fragile and ephemeral. That's why I wanted to tell the story, before all that got lost, and set it down as important (at least to me) unexplored social and cultural history. Which I tried to do, in an admittedly biased and personal fashion.

At the time there was a dearth of "knowledge" about earlier eras, and because of that there was an imperative "to show that the present didn't spring from nothing." Now thanks to relentless excavation of what happened in the past every single frame of every roll of film is scanned and disseminated, from the driveway ¼ pipe in 1978 to 1 x 2 inch ads for cell blocks, available in the blink of an eye and literally inescapable with platforms or whatever they are like Instagram having attained an all-pervasive status verging on infrastructure. So my feeling is that presently there's way too much "history," and like everything with the Internet it's trivialized and diminished by overexposure. Now that bygone days are charted and "shared" incessantly in a massively narcissistic self- referential species-wide undertaking, the scales have tipped from scarcity to obscene overabundance. Oppressive, for everyone but especially for "the kids today." Who knows though, maybe, against the odds, there's a way for them to find a sane balance between the importances of "where this stuff came from," but also, yes, do their thing. ©



Dustin Stier | Midwest Kush Get in Tune Stupid! | by Alex Dubeba

BMX ℞ ①

FOR Sick Boyz Mobile Pharmacy DATE

ADDRESS Words by Seamus Mckeon Photos by Luis Pinzon and Chris Burden

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Please note: this article continues throughout the issue. Look for these Rx notes and the BMX ℞ graphic for the photos.

A few years ago, one of us started a group MMS convo under the name "Sick Boyz" to organize one of our weekend jaunts. The group chats in our lives tend to waiver in conversation and motivation. This one, an eclectic group of skaters and bikers yields quite the contrary. A talk box for what's hot on the streets, a trip planning funnel, a shit talking echo chamber, this chat has stood the test of time. Few members have been added over the years. Removal is not an option. If Luis writes you the doctor's note you're in for life.

We rented a van and hit the road with somewhat of an itinerary. We let the session or the debauchery that followed dictate when or where to go next. We all have aligned goals as a crew. How many concrete surfaces and cold cans can we confront in a day? Pack up your tent, piss on the fire, get in the van and let's go.

I always mean to keep track of how many beers we actually drink on these trips. Hundreds a day for sure. 20 probably got spilled in the van alone. Every

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The Freestyle Experience

Entry 002

By Richard Mungall

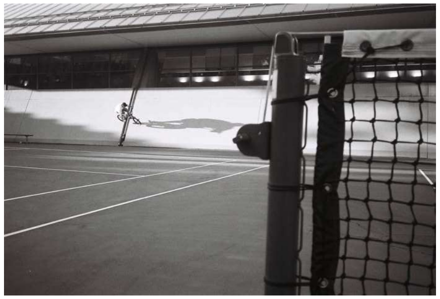
Freestyle bike riding is inherently subversive. Often misunderstood as simply wanting to tear things down, true subversion is driven by a desire to live in better ways than what the old stories have offered. In one thing after another riding has taken me past the limits of the dominant culture, showing me what is possible and leading to some unexpected conclusions.

We all know that riding street is always law breaking and in violation of core tenets of our society. While a recent invention in human history, the notion of private property is much closer to a universal American religion than Christianity. The claim to private property is not just about ownership of something but of authority over what ways humans can even exist in a space. I can sit down in any downtown plaza and enjoy my lunch (at least as a white male with a clean appearance), but if I were to be on a bike and do a 180 (causing no harm to person or property) I would be kicked out or subject to arrest. Yet for us it's just a game. Somehow riding saved us from becoming True Believers. We see through the imaginary lines to the potential freedom latent behind them—and we act on it. We live it. In doing so we become a threat to the dominant belief system by embodying a human spirit and community which refuses to obey boundaries and domestication.

With no clear pathways towards "success" the act of bike riding completely sidesteps the well-laid grooves of school, work and consumerism. Even with a small number of riders getting paid (often very little, and rarely for very long), the vast majority of us will never "be somebody" or "produce" something that would lead to lifelong mainstream acceptance in our society. Getting good grades is a way to make you smarter and thus a more productive engineer, football looks good on a college application, but bike riding leads nowhere fast. Or so it appears. And what a gift! Continuing to embrace our marginal status can help keep us relatively free from the sick culture we originally began riding to evade. In choosing a pathway not primarily motivated by production or consumption we aren't just rejecting the status quo but demonstrating that humans can be deeply motivated by something else. Something much more important.

Freestyle can't be contained. Children today are raised in the playpen mentality: You can have your fun but only here, only with soft bumpers, and only with a lot of rules. Just look at modern playgrounds! These seeds grow into stifled adults that take few risks, are obsessed with safety, and are terrified of defying authority. In short, it annihilates their creativity, autonomy, and vitality. But riding is a different practice of life. It involves regularly taking considerable physical risk. It involves going places where we're told not to go, whether "bad" neighborhoods, abandoned buildings or drainage ditches. While there are tricks and trends, there is no coach or judge bellowing over us telling us how to ride. And there is little predictability in what we'll ride or who we'll encounter during a street session. In short, freestyle defies the deeply entrenched cultural obsessions with safety, security, control, and predictability. We are some of the few left in the modern world who have maintained contact with our wild human nature.

The most subversive aspect is that it's ridiculously fun. In contrast, even pleasure in our culture is contained and mediated in the form of "entertainment," in which content is produced for profit, passively consumed in sanctioned spaces, and is generally non-threatening to the status quo. In other words, entertainment is the analogue to the childhood playpen but for the adult mind. Yet freestyle says, "No, I'm going to OWN my pleasure and my life. I'm going to create it on my own terms. And further, I love this. I'm so passionate about it that even if you can stop me today, I'll be back tomorrow. And we refuse to be reduced to alienated individuals—we are going to create this culture together." Nothing is more subversive or necessary than unmediated human joy in a world based on finer and finer forms of control.



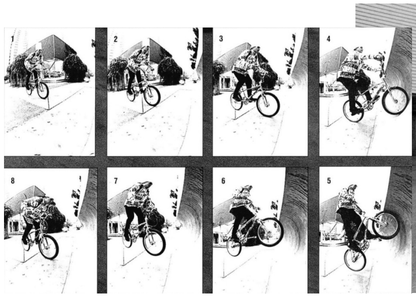
McLovin' | Bronx NY | Summer 2018 | by Bob Scerbo

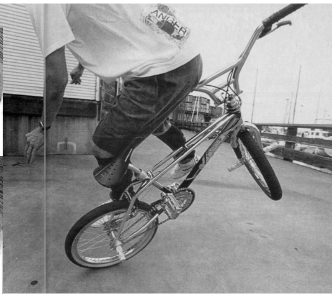
What we are doing isn't just bike riding—we are a living example of a more beautiful world that is already possible. While every rider has experienced the painful contrast between freestyle and the vacuous experiences that can pervade so much else (especially school and work), few bike riders really recognize the magnitude of this. We are a model of what everything else could look and feel like, outside of the control-based mechanisms that keep us docile and obedient. Like a time capsule, we are holding the possibility of a world outside of the bankrupt stories collapsing all around us—the American dream, consumer "happiness", technological utopia, infinite economic growth, religious dogma, and the illusion of the separate self. Perhaps the subversive medicine our ailing world needs most is the aliveness, connection, heart, spontaneity and trust in human experience preserved through freestyle culture. Given that we've already quite naturally realized this for ourselves, is it grandiose to envision this potential just beneath the surface for everyone else, too?

What we have discovered is our form of a human essence which traverses history in countless ways such as inspired art, mystical spiritual traditions, the American romantic literary movement or French radical thought. But we are unique in two aspects. First, we constantly bring this way of life into the streets. We are an inherent challenge to the worldview of anyone passing by. Even if we ride completely alone we enliven the space and carry that essence with us upon our return to the "normal" world. Subversion is about a different way of being and history shows that action works on people in a way that isn't linear or clear. Social change begins when people get a glimpse of a different way of life—at least for me and everyone I know, it was those small moments that made a huge difference as our lives unfolded. Whether others are even consciously aware of this communication is not important. I personally believe any actions rooted in freestyle can speak to that part of people that wants to live more fully, however buried it may be.

Second, freestyle is unique in the history of human liberation in that I have never met people more willing to adventure and embrace randomness than bike riders. Freestyle ignites and preserves an essential human spark in a way that seems unparalleled virtually anywhere else. When that kid comes out riding for the first time and looks at your movements with awe in their eyes, it's because they know that they've just discovered a magical aliveness not available to them in the tiny world their family and school had shown them. You've transmitted something to them that is transcendent by waking up that spark latent inside of them. Do you remember your first experiences, those first feelings? That's what I really mean when I say riding saved my life. Passionate thriving is very different from merely surviving the soul deprivations of meaningless work, mindless distractions, and the tragedy of never feeling fully alive.

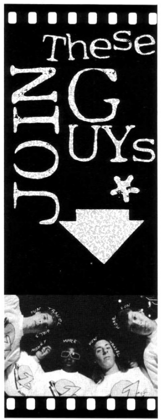
I think it's important that we know who we really are and how we fit (or don't fit) into the larger culture. I ride because I love to and that's exactly why it is socially valuable, because in a world where everything has been reduced—to money, the spectacle, numbers, resumes, or in service to some future goal—few today can even imagine the core motivations that continue to drive our endless passion to ride. But just like the wildness carried by a shaman in an indigenous society, perhaps we carry a freedom that not everyone in our culture is ready for, yet. ©





What's Right Is What's Left After Everything Else Has Gone Wrong: A Short History Of Ozone Bikes

Words and scans by Brian Tunney



* these guys:
jeff cotter, derek
schott, gerry smith,
tony (the cure)
peterson,derek oriee
& sweet pete brant
ride for OZONE------

so can you!!

co-factory
sponsorships are
now available for
intense persons
wishing to further
their freestyle
status.

think!!!!

rip!

write:
i want to be on
the team!!!
p.o. box 23893
san jose, ca
95153-3893

"Ozone: If a six turned out to be a nine" read the mysterious ad on the pages of *Freestylin' Magazine* in early 1988. No photos of any catalog bicycles: Just a simple ad with a decent graphic and a hint of mystery, featuring Tony "The Cure" Peterson and Jeff Cotter riding flatland under the bright lights of Reno, Nevada. I was intrigued.

For many, it was the height of the mid-1980s BMX freestyle craze. New brands popped up monthly, new tricks were invented daily and new forms of underground video were just starting to reach the riders directly. It was a healthy, thriving scene, not yet aware of trend cycles, shifting economic markets or video games. And it was attracting new interest around the world.

At the time, Air-Uni was a little known BMX brand that manufactured seat and seatpost combos for mini BMX race bikes, branching into freestyle with complete bikes that featured built-in pegs on the forks and chainstays. The name might've sounded out of place but the early ads, reminiscent of the art-splattered Vision Street Wear theme that would overtake the world just months later, kinda gave them an edge over other yet-to-be established brands of the day. Almost overnight in magazine terms, Air-Uni shifted the brand name to Ozone and narrowed their focus.

I do not know who Alan Brown is or what relation he had to BMX, but I spend a little too much time on a site called BMX Museum that features any form of bike you might remember from your childhood. And occasionally, the collectors and former manufacturers come together to share knowledge. That happened with Alan Brown, who emailed the site several years ago: "When I started Ozone it was out of a favor to a family-run business in San Jose, California," says Brown. "The family (Hsu) was importing low-end bicycles from Taiwan and selling them at the San Jose flea markets. I had some marketing and graphic arts background and I was going out with the owner's daughter and they asked me to help out."

Call it timing, but basically, Ozone was the product of ambition, a loose interest in graphics and marketing, and the owner's daughter. I am no John Paul Rogers, but I definitely know that the way into a woman's heart is not through driving a team of 17-year-old BMXers around in a van.

But Alan Brown had other ideas. He started traveling to Golden Gate Park in San Francisco, he networked with riders, designed a few frames and plunged headfirst into the bike business. "After some real horrific experiences I finally produced the first Ozone bike," says Brown. "These were fluorescent pink and orange and a soft purple. These models had Skyway wheels and Odyssey rotors. Decent bikes for a first attempt."

Brown was also noticing the trends of the time, and sidestepped with Ozone. "During this time all the major players, GT, Haro and Dyno, had freestyle teams with really solid riders that were all-American, white kids that wore BMX uniforms and helmets to ride ground and ramp," says Brown.

He took the misfits of the day and formed a team: Flatland riders such as Pete Brandt, Gerry Smith and Derek Schott, Asian-American riders such as Leo Chen, and newfound street riders such as Craig Grasso found a home at Ozone. The ads took on a zine-like appearance with subliminal messages that read "what's right is what's left after everything else has gone wrong," and they produced stellar frames that could adapt to all types of riding and didn't break after a month.

"I went to contests and saw some amazing riders that were considered a little too ethnic or 'free-spirited' to be included in the GT/Dyno flock," says Brown, so he flowed them bikes. "I was warned by some of the more conservative members of the American Freestyle Association that my relationship with riders like Dave Vanderspek, Pete Augustin and Craig Grasso would put me at odds with the contest freestyle community," he adds.

In his own words: "Ozone had become a haven for the hardcore and disenfranchised." And therein lied the beauty of Ozone. When the BMX industry started to crumble in 1988-1989, pro riders without sponsors were able to ride what they wanted. And the hardcore and disenfranchised largely chose Ozone.

The magazines barely survived into 1992, but for that few years between '88 and '92, BMX freestyle became a Wild West of free expression fueled largely in part by riders on Ozone frames, and it left such an imprint that Aussie brand Colony BMX recently released a limited "Oz-one" frame in tribute to the original brand.

According to Brown, "Ozone died from lack of interest," but he didn't specify whether that interest was the owner's daughter or the brand. ©

Fisherman's Wharf in lovely downtown San Francisco provides the ambiance as Pete Brandt provides the move busting.
26 Go
the method to our madness
MALTS

BMX ℞ ②

FOR Sick Boyz Mobile Pharmacy DATE

ADDRESS Words by Seamus Mckeon Photos by Luis Pinzon and Chris Burden

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few minutes you'd hear another empty can clank the side of the van door and fall into the well. Before words are uttered, someone would already have a can extended over their row of seating pointed at a friend in need.

Cliche, I know, but the time spent in the van really is just as valuable as the destination. The van is a special place, and the back seat is a lifestyle. Our kind are better off sequestered to the back. We find our way there via a penchant for debauchery and a relinquished concern for where the ship will port next. The people who are responsible and keep the wheels rolling sit in the front. Nobody even hears our contributions or criticism from the fifth row. The speakers knock with the highest clarity in the back. But best believe they smell us. This trip it was dab after dab. Much to the chagrin of the front of the van. "It smells like you're burning a chess set," they said. "Like a fire at a Tupperware factory," they said. Smells good to me. Evan kept that fine Northwest plastic burning for us all trip. Evan also gave us all bedbugs.

Not everyone wants to enter the same gallon jug as their friends. But when we got miles to make, we ain't stopping. I loved watching some of the naysayers eventually "drop in." "I didn't think this would be so difficult!" Luis said. No matter how bad you gotta go, the looming performance anxiety mixed with the restriction

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Ride In Peace
Noah Donovan Padley
Homie, BHB, Brother
10/18/92 - 1/13/19

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For the 2019 season, all contest winners should be subject to a podium interview a la NASCAR to rattle off all your sponsors. "My Osiris PovertyTSG SST Oryg Stewart's Shoppes Free Agent Flying Fortress was running great on the course today!"

*

Hit the Bodega for a forty Oz son, Garcia Vega, two bags of chips and one pack of Now & Laters.
@rhk_bodega

*

Sick of pedals slammed through your shit? American made by fellow riders and built like a brick shithouse.
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Wanna read some long ass shit about BMX and have your head explode? Or maybe listen to a podcast with some dude who looked so deep into BMX that he never came back? You do.
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*

You used to fakie through my dreams. Your coaster humming soft melodies of Belle & Sebastian. Why don't you call anymore? My pants cuffed above the ankle. I stripped my seat for you. And after all this I'm left without pegs and a seat post? Is life better on the farm? Call me if you see this.
Passionately, Darling.

*

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Get support from a bike rider that gets it so you can get back to living a fuller life. Or refer a homie that needs help before they wreck themselves in the wrong ways. Hourly rates in SF or online. Confidential. Free phone consultation. Stoked to help the community I love.
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Go Fund Us? an Interview with Professor Lauren Berliner

Interview by Nick Ferreira

When I first donated to someone's GoFundMe medical campaign, I thought it was an innocent idea: Someone is in need and they don't have enough money to pay for it. Seems like a no-brainer. But as I began to think about this concept of a private web site acting as a safety net for healthcare (not to mention the countless other types of campaigns, but we're talking medical here), it all started to feel incredibly troubling and confusing.* Luckily there's people out there researching this stuff. People like Professor Lauren Berliner, a faculty member at the University of Washington Bothell. Berliner works in the area of critical media practice and with the anthropologist Nora Kenworthy, co-authored the paper, "Producing a worthy illness: Personal crowdfunding amidst financial crisis." This paper, published August 2017 in *Social Science & Medicine*, discusses things like media literacy, the idea of "deservingness," and how GoFundMe perpetuates the inequality of the US healthcare system. Professor Berliner talked with me about her research and how it intersects with our small world of BMX.

One of the things you discussed in the article is this idea of "deservingness." What is deservingness and what do you think some of the more troubling aspects of deservingness are that came up in your research?

In general the idea that we are bombarded with so many campaigns at this point. Our attention is just not split amongst medical campaigns. On social media we have campaigns competing for lots of different issues. You might have one on your feed looking for funding for medical or another one that is really compelling for car repair funds. It's not like you are only comparing medical campaigns when you are thinking about deservingness. In talking to crowdfunders and looking at the ways in which people write about their needs in crowdfunding campaigns it became very apparent that people are trying to frame themselves and their stories as deserving of funds. We live in a country in which asking for money is often associated with shame and self-sufficiency and the "bootstrap mythology" really prevails. When you have to ask for money it's very hard even if you can point to a million systemic failures to say well, "yeah we actually still really need this." So people who have very discrete, concrete asks: "we have everything we need but we need money for this treatment that is possibly going to save this child." The campaigner might be imagining that the reader is looking for reasons why this person should not get the money. Because we hear a lot about fraud in campaigns. And people tend to approach them with a bit of suspicion if they don't know the people involved very well. And so deservingness is, at least from talking to people who want to prove in the healthcare arena, that they've done all they can to take care of themselves, and therefore they are deserving. There's two modes of deserving: "I am deserving" and then there's the flip side: "There's nothing I did to deserve this." Where, when you think about certain kinds of cancer linked to smoking or sexual transmitted illnesses or other kinds of health conditions that have been linked to stigmatized practices, it's much harder and we see much fewer of those kinds of cases.

Yeah and that's part of what I've been thinking about in regards to BMX, skateboarding, snowboarding, etc. It's a risk adverse activity. I think a lot of people think why would I give this person money if they knew what they were getting into. I don't know if there's a right answer to this—it seems like a moral question, but also seems like a slippery slope. What's the difference between someone who went for a run and got hit by a car vs. someone who is riding BMX because it's healthy and fun?

When you first contacted us, I had the same thought. You are dealing with a sport that a lot of people would stay away from because by virtue it seems risky. I'd imagine in the realm of BMX related cases, where the person has an injury due to the sport, not if they are in the community and get cancer, but if it's something injury related. Or, even someone who does have cancer and their goal is to get better so they can do BMX again, there's a way in which that might potentially be a hinderance for them. But the flip side is that their network and community are people who are part of the community. And probably, I would imagine, from what we've seen the more the campaigner ties themselves to an already in place community the more likely they are to get funds because they have that sympathy across networks.

You are completely right. And I think that us something that BMX prides itself on that. Which is really kind of beautiful. I think that's an aspect of crowdfunding that is quite nice. But to speak to your article and your research, I think it does take away the conversation from the fact that a better health care system would mean we wouldn't need to be doing this.

Right or when we talk to people in countries where they do have universal healthcare and the things people are campaigning for are not the actual healthcare. It's the stuff around it: travel to a care facility, the kinds of nice things to have when you are bed-ridden, travel for family. Not the actual procedures and medicines, etc.

I think that leads to this next question, people talk about shows like *Black Mirror* and how we are one step away from dystopia. But this idea of self marketing, to me seems like it is already a super dystopian scenario. You have to prove yourself to get your healthcare paid for on a web site that takes 5% of your costs.

Yes. Well at this point they aren't taking 5% anymore but they do have this tip model which is super confusing to people, even to myself, and I work on this topic. I was giving to a campaign and it said "Would you like to give a tip?" and when I see "tip" I think of the service model and people who are working class who are trying to get tips on top of low wages and my do-gooder instinct is "Oh yeah, provide a tip" (laughs). And then I thought about it and I thought "this tip is not for the person, the tip is for GoFundMe." And the word tip—I find the word tip very manipulative personally.

For sure. I donated to a friend's campaign not too long ago and I thought ,"Hell no. Why would I donate to GoFundMe. That seems insane."

It's interesting because we are at a point, you mentioned self-marketing, but self-marketing and branding has been increasingly part of our popular culture and our social theatre for, I would say, 10 years with the emergence of web 2.0 and people engaging in different forms of self produced media like YouTube channels and Facebook pages. And so the idea of cultivating a unified brand or expressing one's values and needs through social media, is something that we've been slowly naturalizing ourselves to. So it's not like crowdfunding comes along and suddenly Bam—we're self-marketing. We've been self-marketing but it's being applied to different concepts. So the dystopia is part of a larger, I mean there's so many things connected to the dystopian vision of our world right now, everything from climate change to all the different events happening around the world. This is just one piece. And you can see the ways in which the "goodness of the crowd" or sharing economy is continually pointed to as a way out of social and economic ills. So like "Oh, help the migrants that came through San Diego." Everyone get behind this with money or send blankets. That kind of approach is super well intentioned and very impactful, most of the time, but that's where the energy is going.

Totally and that brings me to my last question and I think the problem with a lot of these campaigns is that it continues to undermine these public and social institutions that, I think, should be the things that are taking care of people in a first world country and if they aren't "profitable" they are the devil.

I feel like, to that point, in the past 5 years since Nora and I have started working on this project, the idea of crowdfunding has become so popularized to the point of becoming part of most people's everyday experience. Whereas when we started, we had to explain what crowdfunding meant. It was a very new area.

That's so interesting.

Yeah. There's ways we've become naturalized to its existence as a means of survival. It helps to further obscure super abstract areas of our healthcare system in general. So knowing how much your hospital or doctor is going to charge you is generally a mystery until you get the bill. And even when you get the bill it's still pretty much a mystery unless you track down how much this Tylenol is and the adjustments your insurance company will make, if you're lucky enough to have insurance, is also really confusing. And most people, if you're like me, just kind of lean back and go "okay, I'm going to sit and let the bills collect and then figure it out" and so then on the flip side asking for funding is equally abstract. People who set up Go Fund Me's we talk to are like "I don't know how much to ask for. We don't know how much this is going to cost." Just even doing the math and then deciding what are people willing to give. There's a lot of economic reckoning people are doing that is not guided by whatever resources are available for people in need or should be available for people in need. But really just trying to dance around or with this really abstract, weird medical care system that does not put people's health first.

***Big Editor's Note:**

In no way would I ever blame someone for using GoFundMe nor do I think it is bad if you make a GoFundMe campaign. I want to emphasize that this is a critique of the US healthcare system and the techno utopia we are often told will save us. I don't know the answers but I'm trying to learn more. Thanks to Lauren Berliner for taking the time to discuss this stuff with me. Ⓒ

BMX ℞ ③

FOR Sick Boyz Mobile Pharmacy DATE ______

ADDRESS Words by Seamus Mckeon Photos by Luis Pinzon and Chris Burden

REFILL ______ TIMES

of having your dick in the mouth of a sharp plastic container while the van careens down the highway could kink a firehose. Be confident, always try to get twist-top jugs and maintain an optimal angle. I recommend turning around backwards and putting your knees on the seat. That way you can look the person one row behind you in the eyes while you go.

Chris Burden got iced straight off the plane. Niki got a birthday cake with an ice in it. Conor actually likes Smirnoff ice. Burden's icing poisoned him for his whole first day of the trip and we all felt kind of bad. How old are we? What frat are we in? That's what you get for showing up late to the trip Burden.

Unofficial DJ Maserati Mike (Lambo Lee) stays geeked up and ready to drive to the next city. Him and Project Papi made this mix throughout the duration of the trip: https://spoti.fi/2G4vcuy

"BIG" by Mannie Fresh was officially the theme song of the trip. The back of the van was talking shit about hearing it too much. After that, it was played upon entry of every destination or any time something triumphant was happening, which was around 90 times a day. We don't get together much, so we go apeshit when we do.

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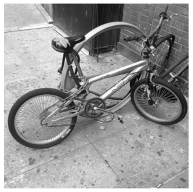
BMX ℞ **L to R: Luis Pinzon, Robbie Taylor, and Mike Lee | by Seamus Mckeon**

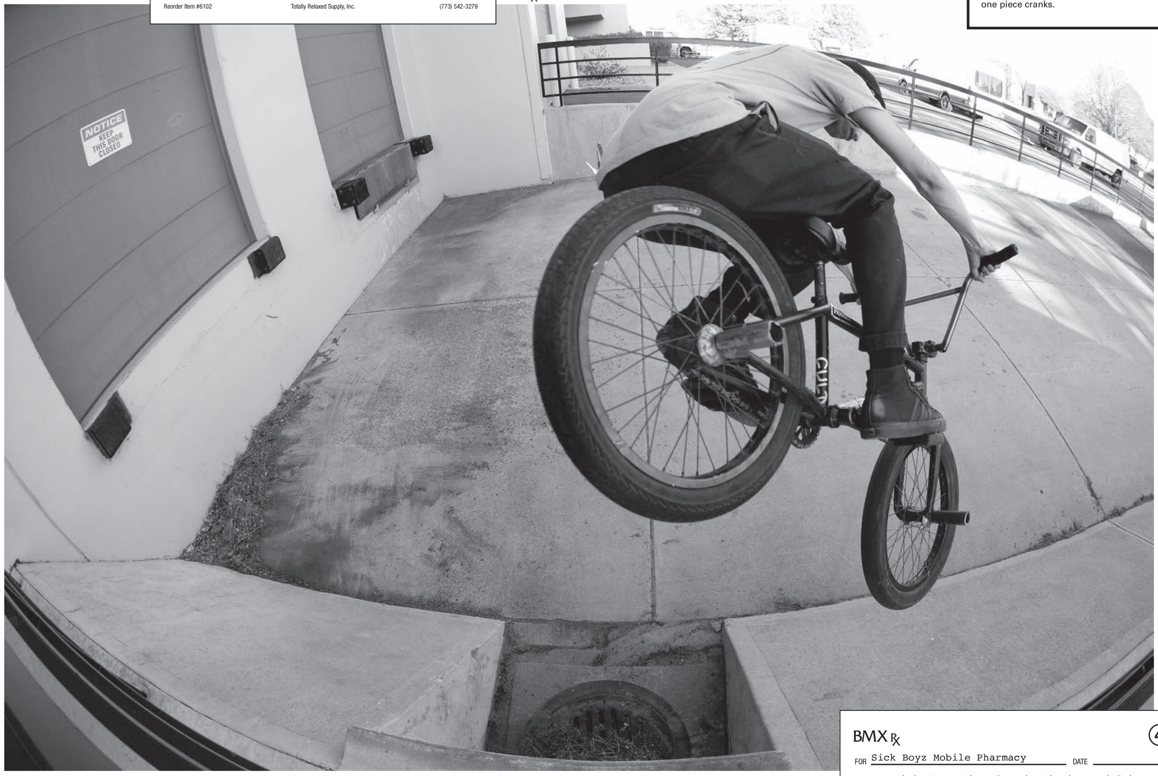
Bmx Street Scene Report

By Rory James Toole



Make: Mongoose
Model: Axe
Notes: Literally frozen, Kmart special, extra beefy top and bottom tubes, extra large rear drop outs, three spoke mag wheels, plastic chain guard, kick stand, four piece bars, full breaks, gyro, 44 tooth sprocket, one piece cranks.

You have a lot of decisions when it comes time to buy things for your bike. These shops and companies wouldn't be a bad start.



Paul Smith | The New West by Robert Adams | But this photo is by Joshua Lucero

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BMX ℞ ④

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Doctor Papi is a "staple" on any sick boy excursion. He got his ass whooped on this trip but was always quick to snap photos and make sure the crew was in peak physical health. He did a hang nothing out of a 3 way train through a capsule (that he convinced everyone to try) and then stapled himself back together. Evan also received 5 staples.

The Memphis experience was a treat. Arguably the most memorable destination of the trip. We were treated to a pizza party at a yet to be opened indoor park. People seemed to keep thinking we were the FBM team. Basically we are FBM's drunk uncle. Pat Holliday is a true gentleman and Altown is one of the best DIY spots in the world. We got cameos in a couple rap videos and witnessed a domestic disturbance. We drank at a blues bar then busted ass towards our next stop. Wait! Turn around! Evan jumped in a pile of leaves and his phone fell out of his pocket! Alright we found it. Let's roll.

Robbie thought that when you get a vasectomy they cut your nuts off. I've never seen anyone pump a bowl harder, or put their tires closer to the edge of a capsule, both ways. Demon mode.

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BMX ℞ **Chris Burden**

BMX ℞ **Pat Holliday | Three 6 Mafia, Project Pat, Chrome Korleone | by Luis Pinzon**

Vol. 2
Issue 4
p. 4-5

LGBMXTQUCIA: Chelsea Wolfe and the UCI

Interview and intro by Jack Bee

Chelsea Wolfe has spent the last few years steadily climbing upwards through a scene that could hardly be described as femme let alone queer, all while combating the howling shitstorm of bigotry and prejudice that is the mere daily existence of trans people. A relentless rider with incredible flow and a glowing, posi attitiude to match, she's been out to shatter that invisible glass ceiling cis folks never encounter for quite some time now. In late 2018, she made BMX history by obtaining a UCI license. While she is not the first trans woman to get a UCI license, she is the first to use one to compete in BMX freestyle. If you haven't yet learned of this grade-A certified badass babe, shame on you, and here's your blessed chance. You can thank us later.

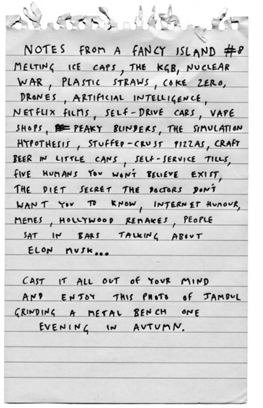
Hi Chelsea! So you're a former BMX racer from Florida. Wanna tell me a little about yourself and why you switched over to freestyle?
Yeah I started racing 19 years ago, stuck with it for a long time but eventually stopped renewing my license. I got into freestyle 10 years ago; there were about 5 years of overlap where I had a lot of fun doing both but as I got more into freestyle, racing just lost its appeal. Racing is roughly the same thing over and over, with tracks now less fun than they were before whereas freestyle is full of never ending new and exciting things. I can't see myself ever running out of new tricks to learn, new riding styles to try, new places to ride.

Obviously you've received negative backlash but let's just let the haters hate. What sorts of positive response have you received?
Honestly almost all of the response has been positive. There have been a handful of trolls and that's about it and only one of them even had the guts to talk to me directly. And along with that was a whole slew of people defending me, many who I don't even know who just stepped up to do what they know is right. But yeah for the most part it's not even a thing for people, I'm just a BMX rider like anyone else. Then for the people who I inspire it means the world to me to know that I'm being the person I needed when I was younger. I've been told that seeing me riding motivated someone to get back into riding after they quit when they transitioned, or that seeing me ride made them want to try BMX for the first time because finding a community and culture so accepting to us is difficult. That kind of feedback is what gets me through the tough days where it seems like a never ending battle.

What has your experience as a trans woman in BMX contests been like so far?
In a word, positive. When I first started competing in 2014 I was so scared. It was at an FLBMX contest the first time they held a women's class. But from that day on I've felt so welcomed at events. I was pretty nervous competing at my first UCI event and I'll probably feel the same at my first world cup but I don't think that's out of the ordinary. Competitors are friendly, other people there either don't care or mention that they're stoked I'm there. At the FLBMX series now I'm even a judge so it certainly doesn't seem to be an issue with anyone of significance.

Do you feel like trans visibility exists in bmx? Have you had the opportunity to ride with other trans people? At the moment no but we're getting it there. Prior to me there was no trans visibility even if you went looking for it (which I did) whereas now there's enough of us that I would say it's a scene. Where we're at now feels a lot like where women's BMX was at 10 years ago. Few and far between but we're out there. I've ridden with other trans people a handful of times now, most notably at women's weekend in the woods last year where there were I think 5 of us that are open about it? Which was way cool to realize how far we've come, from me being so scared to go to my first women's weekend to now not being the only one. There's even a young trans BMXer in my area now who I see at sessions all the time. Seeing their confidence and happiness at that age makes me so happy because it shows how much the world is changing for the better. When I was their age I was this shell of a kid who knew that I wasn't experiencing life fully but couldn't really place why because the existence of trans people and what we actually are wasn't widely known back then. It's crazy to think that we're a part of changing the world but that is what we're doing. Ⓒ

Toboggan: Matt Coplon Canadian nosepick: Ashley MacDonald



NOTES FROM A FANCY ISLAND #8
MELTING ICE CAPS, THE KGB, NUCLEAR WAR, PLASTIC STRAWS, COKE ZERO, DRONES, ARTIFICIAL INTELLIGENCE, NETFLIX FILMS, SELF-DRIVE CARS, VAPE SHOPS, ~~PE~~ PEAKY BLINDERS, THE SIMULATION HYPOTHESIS, STUFFED-CRUST PIZZAS, CRAFT BEER IN LITTLE CANS, SELF-SERVICE TILLS, FIVE HUMANS YOU WON'T BELIEVE EXIST, THE DIET SECRET THE DOCTORS DON'T WANT YOU TO KNOW, INTERNET HUMOUR, MEMES, HOLLYWOOD REMAKES, PEOPLE SAT IN BARS TALKING ABOUT ELON MUSK...

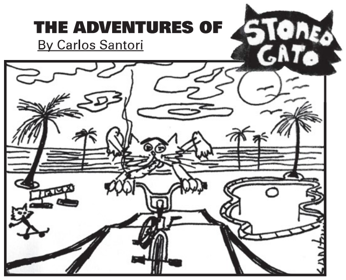
CAST IT ALL OUT OF YOUR MIND AND ENJOY THIS PHOTO OF JAMBUL GRINDING A METAL BENCH ONE EVENING IN AUTUMN.

Words and photo by Sam Waller

Mike Lee | Down South Ballin' | by Chris Burden

THE ADVENTURES OF

By Carlos Santori



Finally, after 12 months, Stoned Gato makes it to paradise.

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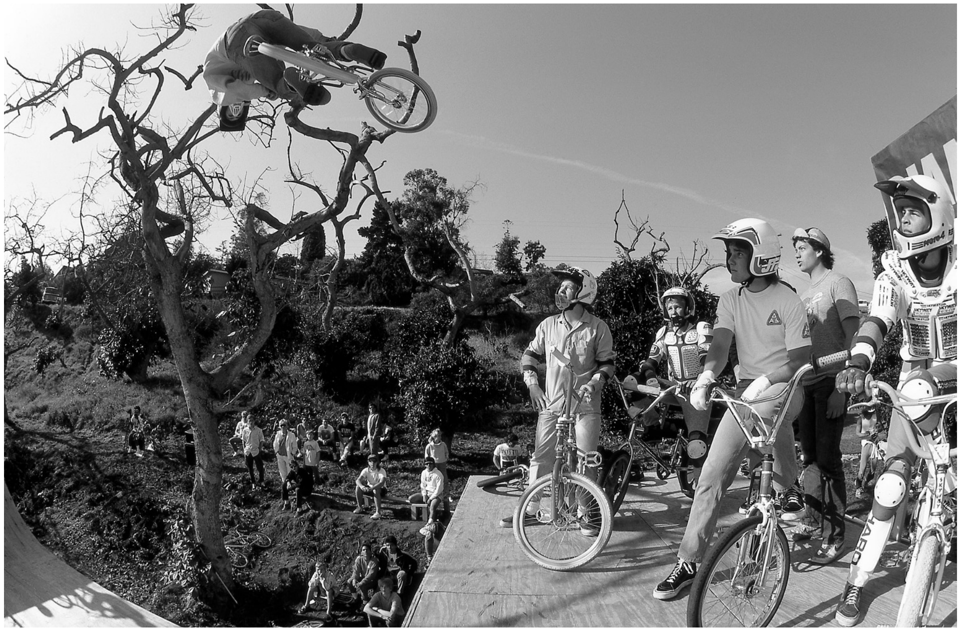
Challenger BMX Magazine

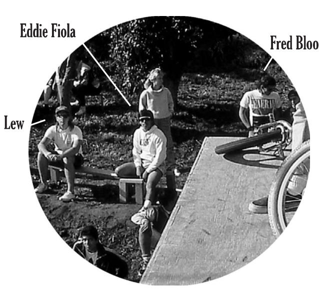


Windy Osborn on Blyther at The Enchanted Ramp

Interview by Andrew Burton photo by Windy Osborn

What's going on in this photo? Is it a session before a contest or something? (tons of people and there's a banner behind the riders, but Brian Blyther and Todd Anderson are just wearing regular clothes, not the uniforms of the time)
This is warm up at a King of Vert contest, Ron Wilkerson's house, backyard and his creation, the contest that is, if I remember correctly.

(Mat) Hoffman and Todd Anderson are in the foreground. Do you remember who the other kids on the deck are?
I think the guy on the pink bike's first name is Steve and used to live out in Camarillo and ride with Dino Deluca, and I think that might be Scotty Freeman, the blonde behind Steve. In the crowd on the ground is Mark "Lew" Lewman, and Eddie Fiola to his left and Fred Blood to Eddie's left right behind the ramp.



The composition is insane: the ramp, the tree, Blyther's eyes, everyone on the deck looking up at him, even that vapor trail in the sky draws your eye to the subject: perfectly triangulated. How much did you think about stuff like that? Or was it like stick out the fisheye and hope for the best?
With film, we always "hoped for the best," when I think back today, I realize how calculated shooting was, always double and tripping checking to make sure there WAS film in the camera, and that you had the RIGHT film in the RIGHT camera, always checking to insure the film indeed did catch on the spindles and is feeding through. Nothing sucked more than knowing of having shot great stuff, and then opening the camera to find the film never caught. That's one of a photographer's worst nightmares back then. As far as shooting with different lenses, of course with a fisheye, I had to shoot with the camera away from my face, for it's extremely dangerous and hard to keep a true sense of positioning to the riders and positioning on top of a ramp, for you can lose sense of where you are very quickly with the camera against your face. I did have a good idea of where I wanted my riders to be within a frame, and that's with room to move. I always shot to try and communicate the rider's performance, talents and emotions in extremes, so you could feel it like you were there experiencing the excitement yourself. I also had developed a huge level of trust with certain riders, always the Pros, for shooting with a fisheye or 18 mm lens requires being uncomfortably close. Luckily, I only got hit one time in my career, and that was on a BMX track, and only because the rider, not a Pro, overshot the berm which was at the bottom of a long downhill start. His "Gs" got out of his control, and I was in the line of force.

What was in your camera bag back then? also, what types of film did you prefer?
Equipment, the usual suspects, 2 (Nikon) F2s, one for color and one for B&W, a macro for product shots and weird up close stuff, 100mm for portraits, 80-200mm for long distance, and an 18mm and fisheye for ramps and creativity. And a handheld flash, I think it might have been a Vivitar. Tri-X for B&W always and Kodachrome 64 always, when possible, unless indoors under tungsten lights, then I'd have to go with an ektachrome which was always so cold and blue, not warm and yummy like Kodachrome. Ektachrome also came in higher speeds which helped in low-light situations. I know Spike was a big Fuji Film fan. Me, I was Kodachrome all the way, but really fancied B&W, having studied the zone system by Ansel Adams.

I know you had a pretty big influence on Spike's photography, that's pretty obvious when you look his stuff. Who or what influenced you?
I don't know about me influencing Spike, he pretty much had his own mindset of communicating a raw vision. I grew up with *Life Magazine*, *National Geographic*, I also had a deep love for Georgia O'Keeffe. She said that if she painted her flowers their true size, then know one would look to see the beauty that she saw, so she painted her flowers oversized and very sensually, so sexual that some were offended by her works within the art world. Annie Lebovitz was also a great portrait photographer I admired, she and Francesco Scavullo inspired my portrait shot of the bigger personalities in the industry back then.

> It was my job to tell the whole story.

How'd you decide who to shoot with? Just whoever was ripping? Whoever had sponsors? Or was it like "you're chill, let's get some photos?" All of the above? Obviously there was contest stuff and races, but it also seemed kinda organic like whoever was around. Maybe I'm totally wrong but that's how my little kid brain perceived it.
All my photo assignments were just that: assignments, and technically, I was a photojournalist, so if it wasn't a particular rider we were featuring or a test that I was shooting, when going to the competitions and races, it was my job to tell the whole story. Of course I always had my fave riders, obviously those who were the most photogenic, which logically, were the top performers or the Pros. Especially those who cooperated with me more, those were the smart riders and made it easy to get great shots, which lent to more coverage over time, if you know what I mean.

Were there any riders black-balled from Wizard pubs? There's gotta be at least one that got banned from the mag over the years.
Nah, can't say that anyone was ever "banned" from the office. Most who visited were always in awe, or at least very respectful.

Last question, what's a day in the life of Windy Osborn look like in 2018?
Hate to disappoint, but you probably wouldn't want to know. Sorry guys. Nice try. Ⓒ

BMX ℞ ⑤

FOR `Sick Boyz Mobile Pharmacy` DATE ________

ADDRESS `Words by Seamus Mckeon Photos by Luis Pinzon and Chris Burden`

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Somewhere along the Dixie highway a thirsty motorist rolled up alongside us, gazing at the array of imbeciles acting a fool in the van. Next thing I notice, Mike extends a lite brew out his window, connecting with the motorists hand. A smooth transaction is made and the motorist's thirst is quenched.

In Jackson, MS, Evan and myself woke up at the crack of dawn and scoped one of the most pristine street quarter pipes of all time. We circled the gated apartment complex until someone left. Eventually a car exited. As the electronic gate creep closed, we careened in with millimeters to spare. Some Indiana Jones shit. We got a few licks in, bought the required ices for the forthcoming days pranks, and returned to the gang before breakfast.

Atlanta was a spur of the moment final destination for the trip. The crew was weathered. Luis was out of staples. At this point we all need to go to rehab. We still rode two more parks and finished off with a heavy Bird scoot sesh. Hills bombed, curbs slashed, a new passion ignited. Uncharacteristic for me, I maintained good health throughout the whole trip. That all changed when I ran into Conor's WAGON of an ass full throttle on the Bird. I knocked the wind out of myself and hit my tailbone

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Curvature Counsel: The Pallet Loop

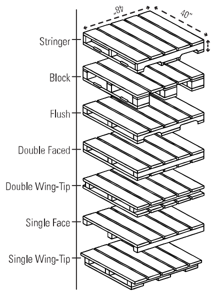
Interview and illustrations by Chester Jones

The DNA of any DIY ramp building is inextricably associated with the almighty pallet. The two main different types of pallets the present day laymen may find in any shady corner of the curved earth will most likely be a stringer pallet or a block pallet. Both designs have their inherent merits, come in stock sizes and serve purposes mainly associated with forklifts and heavy liftings of your favorite consumer goods.

Oddly enough BMX's own Ryan Corrigan lifted the illustrious pallet loop at the 2004 FBM Ghetto Street Comp in Binghamton, New York while standing on top of a fucking forklift.

Corrigan's cleverness and regard for the rad tilted the shreddable scales and it was as if the pallet was where he took his paints from; spreading them thick and thin into the eye of hurricane Ivan painting a real-life picture of Picasso proportions.

We shot Corrigan's Corner some queries about his quest for the famed Pallet Loop nearly 15 years ago.



Historically speaking, the pallet loop was a 1st (still is). Can you recall your process behind the idea for the loop? Seems like something so wild was just a joke at first? What'd (Steve) Crandall think of it?
It was pretty simple. My idea was that a loop is just two arches. They will hold themselves together. Pretty much you put enough nails in something it's hard to knock down.

It was right around when loops were just becoming a big deal in BMX. It just went along with the ghetto comp vibe, that not much is a big deal in BMX so Lets make a loop out of garbage.

I remember talking to Steve and telling him I was gonna come build a loop. I remember he was silent for about 15 seconds, then replied with "you can do that?" I think my answer was, "why can't we do it?"

Whats your favourite aspect about building with pallets and recycled materials? There's a crude craft in it.
Yeah, just the wing it factor makes it fun. You can't help but smile when you make something out of pallets and wood from an abandoned building.

The whole experience of sourcing materials and making something out of nothing are hardwired into some of us. Any wild wood snatching stories?
For the loop, and that year's Ghetto Comp as a whole, a lot of the wood came out of the building that was above FBM. People were just tearing the top floors of the abandoned building apart and throwing wood out of the broken windows. It was beautiful site.

Would you care to expound on any pallet intelligence you may have? Best ways to utilize, stack and create curvatures? (The CC has been developing a decentralized pallet quarter pipe plan-set system, that could dovetail in some of your intel, if you're interested.)
Just stack them up, step back and take a look. If it looks good run with it.

Approximately how many pallets did it take to build the pallet loop? No need for a tape measure right?
I bet around 30-35. I can't really remember; we had on the run in and run out. Yeah I didn't measure anything til it was finished. I measured vertical and horizontal at the end and it was less than a 6" difference. We called it good enough.

How many beers were optimal for pallet loop production? I heard this dude Chickenwrap was site supervisor.
I don't think that many while actually building it, but probably a Big Bear or two, it was a local 40 oz. I couldn't understand anything Chickenwrap said.

Did you reference anything? Or just prop up opposing over-vert quarters and link the two of them together? You didn't use a centerpoint to define any radius to define the circumference? I was always perplexed on you you actually did it.
I started in the flat and worked each side up and met in the middle at the top. I couldn't tell you what the radius was. It took a lot of just looking at it and trying to make each side the same while staggering each row a little bit over than the last row to make it exit on the right.
When I got to the top two rows, It was two pallets wide, I took some door hinges and connected the two rows then lowered them down on the shop fork lift until it wedged into place. Then I just added some ply, took out the temporary supports and there it was. During the event people were actually on top of it to watch, that made me a little nervous.

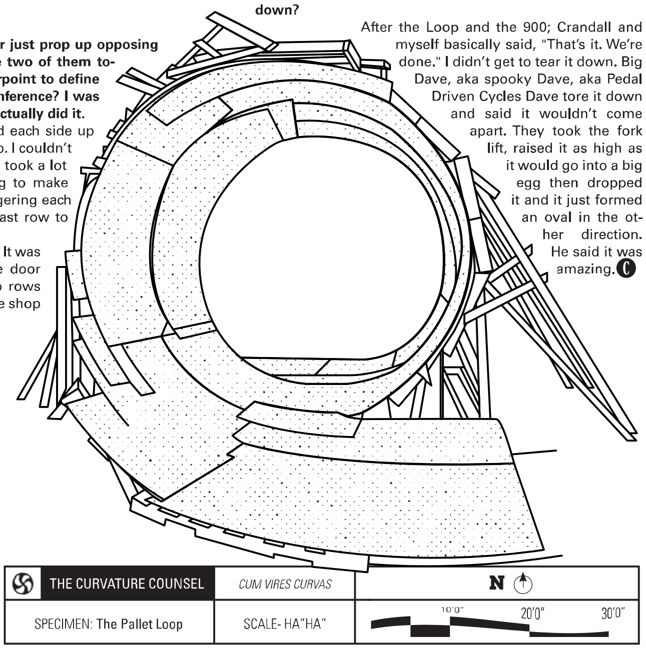
Have you built anything since then that can compare to how ludicrous the loop was?
Ludicrous is a relative term.

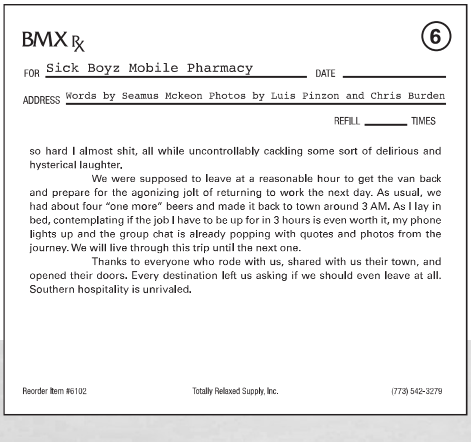
I'm sure you've had this happen before, building ramps and people frothing over dropping in on it the minute it's done. With the loop, it seemed like everyone was just straight spooked on it?
Yeah. It was around 15 years ago in shitty parking lot in Binghamton, New York. People were spooked pulling into Binghamton. The loop was just the cherry on top of Binghamton.

After you built it, did you think anyone would actually loop the thing? Jim Cielenski and Fisher were the only ones to conquer the curve correct?
Yeah they were the only successful ones. Two other people tried it pedaling up the hill and they didn't make it. I learned later one of them was Big Daddy.

I've seen some rumblings about the pallet loop being recreated for this year's Swampfest. Will you be making a run to Florida?
You never know what can happen. Trey and I keep in touch and I'm stoked he's keeping the laughter in BMX events.

Other than the loop, is there anything else that sticks out about the jam in '04? And lastly, did you get honor in tearing the loop down?
After the Loop and the 900; Crandall and myself basically said, "That's it. We're done." I didn't get to tear it down. Big Dave, aka spooky Dave, aka Pedal Driven Cycles Dave tore it down and said it wouldn't come apart. They took the fork lift, raised it as high as it would go into a big egg then dropped it and it just formed an oval in the other direction. He said it was amazing. Ⓒ




BMX ℞ ⑥

FOR Sick Boyz Mobile Pharmacy DATE ____________

ADDRESS Words by Seamus Mckeon Photos by Luis Pinzon and Chris Burden

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so hard I almost shit, all while uncontrollably cackling some sort of delirious and hysterical laughter.

We were supposed to leave at a reasonable hour to get the van back and prepare for the agonizing jolt of returning to work the next day. As usual, we had about four "one more" beers and made it back to town around 3 AM. As I lay in bed, contemplating if the job I have to be up for in 3 hours is even worth it, my phone lights up and the group chat is already popping with quotes and photos from the journey. We will live through this trip until the next one.

Thanks to everyone who rode with us, shared with us their town, and opened their doors. Every destination left us asking if we should even leave at all. Southern hospitality is unrivaled.

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BMX ℞ **Logan Derberry | by Luis Pinzon**

Vol. 2
Issue 4
p. 8

Masthead

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ISSN 2573-0894
Challenger is published by Totally Relaxed, LLC

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